

MUSIC FOR GUITAR

バリ奥斯・マンゴレ
ギター作品集

ヘスス・ベニテス——編

No.4

Por JESÚS BENITES R.

A. BARRIOS
MANGORE

ZEN-ON MUSIC COMPANY

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Pepita

Remix de:
Jesús Benítez R.

(vals)

Agustín Barrios Mangoré

Introd.
Andante

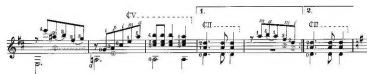
ペピタ

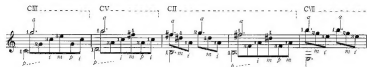
A Tempo di Vals



[B] Più mosso







CI.....



CII.....

CIII.....



rit.

con fuoco e ritmico

CIV.....

CV.....

CVI.....



12.

CX.....

CXI.....

Meno tempo



CXII.....

CXIII.....

CXIV.....



rit.

CV.....

CII.....

CII.....

CV.....



Divagación

3分21秒

Revisión del
Jesús Barrios R.

Lento

Agustín Barrios Mangoré



CV..... CH. CH.



Moderato





Più mosso

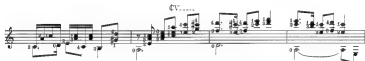
C.V.





Allegro





Allegro

♩ II -----

*caidiendo... poco a poco...**rit. -----*

Lento

CIII CIII



Moderato e ritmico



Poco più mosso

CIX CV



Córdoba

(from "Suite Andia")

Revisión de:
Jesús Benítez R.

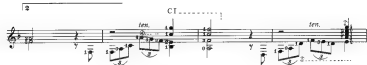
6ª en RE

ホルン
(アンダース・松田より)

Agustín Barrios Mangoré

Moderato

The musical score is written for Horn in E-flat (6ª en RE) and consists of six staves. The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The score includes various performance markings such as 'CV', 'CH', 'CI', 'ten.', and 'f'. Fingerings are indicated by numbers 1-4. The music features a mix of eighth and sixteenth notes, often beamed together, and some passages with slurs. The notation includes both treble and bass clefs. The score is a revision by Jesús Benítez R. and is based on the original by Agustín Barrios Mangoré.



Estudio en Sol menor

Revenue der
erste Banden R.

練習曲 1-30

64 en RE

Andante espressivo

Aguinaldo Barrios Mangost



СII СIII

CI CII

CVI CIII CV

CVI CIII

CX CV

rall D.C. al Fine

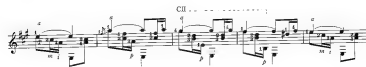
Maxixe

Revista de:
Jesús Benítez R.

マヒュー
(マヒューシャ、ガラム舞会)

Allegro

Agustín Barrios Mangoré





Da. 2 al 2

The musical score is written for guitar and consists of six staves. The notation includes various chords, arpeggios, and melodic lines. The staves are labeled with Roman numerals: CVI, CVI, CV, CVI, CV, and CVI. The first five staves are in a 12-measure format, while the sixth staff is a longer melodic passage.

Staff 1: CVI. The first measure contains a complex chord with a 12-measure arpeggio. The second measure contains a 12-measure arpeggio. The third measure contains a 12-measure arpeggio. The fourth measure contains a 12-measure arpeggio. The fifth measure contains a 12-measure arpeggio. The sixth measure contains a 12-measure arpeggio.

Staff 2: CVI. The first measure contains a complex chord with a 12-measure arpeggio. The second measure contains a 12-measure arpeggio. The third measure contains a 12-measure arpeggio. The fourth measure contains a 12-measure arpeggio. The fifth measure contains a 12-measure arpeggio. The sixth measure contains a 12-measure arpeggio.

Staff 3: CV. The first measure contains a complex chord with a 12-measure arpeggio. The second measure contains a 12-measure arpeggio. The third measure contains a 12-measure arpeggio. The fourth measure contains a 12-measure arpeggio. The fifth measure contains a 12-measure arpeggio. The sixth measure contains a 12-measure arpeggio.

Staff 4: CVI. The first measure contains a complex chord with a 12-measure arpeggio. The second measure contains a 12-measure arpeggio. The third measure contains a 12-measure arpeggio. The fourth measure contains a 12-measure arpeggio. The fifth measure contains a 12-measure arpeggio. The sixth measure contains a 12-measure arpeggio.

Staff 5: CV. The first measure contains a complex chord with a 12-measure arpeggio. The second measure contains a 12-measure arpeggio. The third measure contains a 12-measure arpeggio. The fourth measure contains a 12-measure arpeggio. The fifth measure contains a 12-measure arpeggio. The sixth measure contains a 12-measure arpeggio.

Staff 6: CVI. The first measure contains a complex chord with a 12-measure arpeggio. The second measure contains a 12-measure arpeggio. The third measure contains a 12-measure arpeggio. The fourth measure contains a 12-measure arpeggio. The fifth measure contains a 12-measure arpeggio. The sixth measure contains a 12-measure arpeggio.



Don Perez Freire

Revista de
Jesús Benítez R.

(Tango)

ドン・ペレス・フレイレ

Agustín Barrios Mangoré

CVI 1

CVI 1

CV

CII

CIX CVI B

2. CIX CVI ar. 7 CIV ar. 12

CIX CVI CII

[illegible]

【我亦得之】

Agustín Barrios Mengesá

Lento

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The musical score consists of six staves of music, each with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first staff begins with a treble clef and a key signature of one flat. It contains measures with notes and rests, with dynamics like *f* and *mf*. Above the staff, the markings "CIII" and "CII" are present with dashed lines indicating phrasing.

The second staff continues the melody, featuring a *rit.* (ritardando) marking and a *a tempo* instruction. Above the staff, the markings "CIV", "CVI", and "CVI" are present with dashed lines.

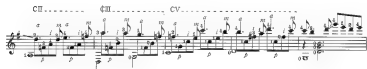
The third staff shows a continuation of the musical theme, with dynamics like *f* and *mf*. Above the staff, the markings "CIII", "CIII", "CIV", "CVI", "CVI", and "CVI" are present with dashed lines.

The fourth staff includes a *rit.* (ritardando) marking. Above the staff, the markings "CV", "CVI", "CV", and "CIV" are present with dashed lines.

The fifth staff features a *a tempo* instruction. Above the staff, the markings "CIII", "CIII", "CIV", and "CV" are present with dashed lines.

The sixth staff concludes the page with a *rit.* (ritardando) marking. Above the staff, the markings "CIV" and "CVI" are present with dashed lines.





¡ Ay, Ay, Ay! ...

Transcribed of Record tape of
Bernos Mangosé by:
Jesús Barrios R.

アイ・アイ・アイ

de Osamu Perez Freyre
Arreglo: Agustín Barrios Mangosé

Aire de Vidalita

CV..... ar. 12

CV..... ar. 12

CV..... ar. 12

CV..... ar. 12

CV..... ar. 12

CV..... ar. 12

This page contains a musical score for a piano piece, consisting of eight staves of music. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. The key signature has two sharps (F# and C#), and the time signature is 3/4.

The first staff is marked *molto*. The second staff ends with the marking *dim.*. The third staff contains markings for *ar. 12* (arpeggiated 12 times) and *ar. 300* (arpeggiated 300 times). The fourth staff has a first ending bracket labeled *1.* and a second ending bracket labeled *2.*. The fifth staff includes markings for *CIV.* and *CIV...*. The sixth staff has markings for *CIV.* and *ar. 300*. The seventh staff is marked *più mosso*. The eighth staff includes markings for *ar. 7*, *dim.*, and *rit*.

Moonlight

(Claro de luna)

Revisión de:

Jesús Benítez R.

イ・ホ・シロシロシロ

(月光の曲)

L. van Beethoven

Agustín Barrios Margart

Adagio sostenuto

CI CII



-art121212-



C V C II
 C V C VII C V
 C VII C V C VII C III
 C II C VII
 C II C VII
 C II C V C V
 rit. poco a poco

Preludio Nº 20

Revisado por:
João B. Pereira R.

デレリュム＝ド 第20番

Largo

Fryderyk Chopin
Agustín Barrios Manguaré

[illegible]

Revisão de:
Joris Benjes R.

5ª em SOL

6ª em DO

Träumerei

トロイメライ

Franz Schumann
Agustín Barrios Mangoré

Adagio espressivo

CV.

CV.

C.VI, C.VII

C.VI, C.VII

CV

CIX

CVI

C.VI, C.VII

dim. e rit.

a tempo

CV.

CV.

rit.

dim.

fin rit.

tento



3913

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